

E7#9 A7 G7 N.C. E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

met the dev - il, kept my soul... Walk - in' out on lakes of fire... and I'm gone...

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

Walk - in' in a won - der - land, I don't real - ly un - der - stand the

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

place I'm com - ing to right now to - day...

*Gtrs. Chorus
IV & V F#5 A5 G F#5

Come to - mor - row, you could see the light... Come to - mor - row,

Rhy. Fig. 2 (Gtrs. I & III)

let ring- let ring- let ring-

*Gtrs. IV & V w/distortion.

w/Fill 1 A5 (Gtrs. IV & V out) w/Rhy. Figs. 1 & 1A (both 2 times) N.C. E7#9 G7 A7 N.C.

break it right down to the place you were... be - fore... Yeah...

Fill 1 (Gtr. II) (cont. in notation)

sl. w/distortion sl. 3

E7#9 A7 G7 N.C. E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

(Spoken:) Yeah, come on. Well,

Full H Full P Full P P

15 (15) 12 14 14 14 12 14 14 (14) (14) 12 14 12 14 (14) 12 14 12 13 12 14 13 12 12 15 12

2nd Verse
w/Rhy. Figs. 1 (Gtrs. I & IV)
& 1A (Gtrs. III & V) (both times)

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C. E7#9 G7 A7 N.C.

fif - teen years on down the line, I guess you'd say I'm do - in' fine. Wan - der - ing down that same old road a - gain.

12

E7#9 A7 G7 N.C. E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

A - walk - in' in her won - der - land, but Al - ice does - n't un - der - stand the

Full Full P sl. Full Full P sl.

5/7 5 7 4 7 4 7 4 7 7 5 7

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

place she's com - in' to right now to - day. O - kay, yeah.

Full sl. sl. P P H P P 1/2 P sl. P Full P

12 15 12 12 12 15 15 15 (15) 17 17 17 18 17 15 17 17 18 17 15 17 15 18 15 15 sl. 12 15 12 14 12 14 (14) 12 14 12

w/Fill 3
Aadd2

F#7add4

N.C.(E5)

Fill 2 (Gtr. II)

Fill 3 (Gtr. VI)

steady gliss.
w/slide

7 8 9

w/Fill 4

Bridge
(F#5)

— come on,— come on,— come on.— Move a lit - tle slow - er.—

P.M.---4 P.M. P P.M.---4 P P P

2 1 0 2 0 0 0 3 2 2 2 4 3 2 4 2 0 2 0 2 0 P P P

(A5)

Ya come a lit - tle fast - er,— hon - ey. On your knees,you'll be beg - gin' me please.. As you

P.M.---4 P P P P.M.---4 P sl.

4 3 2 4 2 0 2 0 2 0 5 5 5 7 6 5 7 5 5 5 3 3 P P P P

Guitar solo
w/Rhy. Figs. 1 (Gtr. IV)
& 1A (Gtr. V) (both 4 times)
N.C. E7#9 G7 A7 N.C.

(B5) D5 D#5

feel the dis - ease,— you're go - in' down a - gain— to - night.—

Gtr. IV Gtr. V Gtr. II 1/2 1/2 1/2 Full P

7 5 10 8 6 4 15 14 15 14 15 14 15 14 15 14 (14) 12

Fill 4 (Gtr. VI)

w/slide

4 6 4 6 2 5 5 7 10 11 12 10 11 12

F#5 G#5 A5 Bb5

Ah. Ah.

A.H. (15ma) Full A.H. (15ma) Full 1/2

A.H. Full A.H. P.M. Full 1/2

A.H. pitches: F# F# E E sl.

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

2 2 4 2 4 4 2 4 2 5 5 6 7 5 7 7 5 7 5

B5 D5 D#5

H P H P P H P H P H P sl. H P sl. 1/2 H P sl. sl. P H P P P

12 3 6 3 trem. bar 12

H P H P P H P H P H P sl. H P sl. 1/2 H P sl. sl. P H P P P

7 10 7 7 7 10 7 0 7 10 7 7 9 7 10 7 9 7 9 10 7 10 7 9 11 9 10 (10) 12 10 11 12 14 12 14 12 12 15 15 12 12 15 12 14

9 7 8

9 5 6

w/Rhy. Fig. 1 (2 times)

E5 E7#9 G7 A7 N.C. E7#9 A7 G7 N.C. E7#9 G7 A7 N.C.

Full

mf

Full

Full

(Gtrs. IV & V out)

9 7 0

(9 7 0)

(9 7 0)

w/Rhy. Fill 1

E7#9 A7 G7 N.C.

3rd Verse

w/Rhy. Fig. 1 (4 times)

E7#9 G7

A7 N.C.

E7#9

A7

G7 N.C.

(Spoken:) Yeah, yeah...

See me run - nin', watch_ me fall.

I guess you'd say I've fi - n'ly found. my_ own...

sl.

sl.

14 (14)

sl.

Rhy. Fill 1 (Gtr. III)

(cont. in Rhy. Fig. 1A)

sl.

P

15 15 14 12 x x

14 12 x x

12 (12) sl.

8 x x 3 3 3 5

7 x x 4 4 4 6

6 x x 3 3 3 5

7 x x 5 5 5 7

3 3 3 5 0

8 x x 5 5 5 3

7 x x 6 6 6 4

6 x x 5 5 5 3

7 x x 7 7 7 5

5 5 5 3 0

w/Rhy. Fig. 1A (3 times)

E7#9 G7 A7 N.C. E7#9 A7 G7 N.C. E7#9 G7 A7 N.C.

Yeah, yeah. See me cry - in' and won - der why... I

The first system of music features a vocal line and a guitar line. The guitar line includes a complex fretboard diagram with fret numbers 12, 10, 9, and 8, and a 'pick slides' instruction.

w/Rhy. Fill 2

E7#9 A7 G7 N.C. E7#9 G7 A7 N.C. E7#9 A7 G7 N.C.

guess you'd say it's time... to die... to - day, o - kay, o - kay, o - kay, yeah, yeah.

The second system of music continues the vocal and guitar lines. The guitar line includes a complex fretboard diagram with fret numbers 12, 10, 9, and 8, and a 'pick slides' instruction.

Chorus
w/Rhy. Figs. 2 & 2A
F#7add4

Aadd2

Now, come to - mor - row, well, you could see the light, uh.

The third system of music features the chorus. The guitar line includes a complex fretboard diagram with fret numbers 14, 17, and 11, and a 'pick slides' instruction.

Rhy. Fill 2 (Gtrs. IV & V)

(cont. in Rhy. Fig. 2A)

The diagram shows a musical staff with a treble clef and a key signature of one sharp (F#). It includes a 'pick slides' instruction and a fretboard diagram with fret numbers 14 and 17.

F#7add4 w/Rhy. Fill 3 A N.C.(E5)

Now come to - mor - row, I think ya break it right down to the place that you were — be - fore.

14 14 14 14 14 14 14 14 14 17
11 11 11 11 11 11 11 11 11 14

Yeah, — now. — Mm, be - fore. — I said, ah. — Come on.

Full P 3
Full P 15 15 15 15 15 (15) 12

Outro w/Rhy. Fig. 3 (11 times) N.C.(E5)

Full 1/2 P H P Full P 1/2
Full 1/2 P H P Full P 1/2
15 15 (15) 15 14 15 14 (14) (14) 12 14 12 12 14 14 (14) 12 14 14 14 12 14

(cont. in Rhy. Fig. 3)
Rhy. Fill 3 (Gtrs. IV & V)

1/2 2
1/2 2
14 14
7 7 5

w/Fill 5
E13

Uh, hi, hi, oh. Hi, hi,

Gtrs. I & III

let ring-----

2 4 3 2 3 4 2 3 2 3

1/2 1/2

1/2 1/2

0 3 3

oh. Hi, hi, oh.

Gtrs. IV & V

let ring-----

2 4 3 2 3 4 2 3 2 3

1/2 1/2

1/2 1/2

0 3 3

E5

Fill 5 (Gtr. II)

(Gtr. II out)

14 (14)